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sometimes be picked up at reasonable prices, but the larger ones never. The machine-made counterfeits, however, are cheap enough, and for mere purposes of decoration answer as well as good imitations always do. But they have no intrinsic value, and are sold at prices entirely disproportionate to their cost. There are plenty of honest tradesmen who offer them for what they are. None of the responsible houses represent them to be genuine. But the smaller traders never betray themselves if they can help it. Whenever you see the sign at a shop door: "Bargains in Turkish rugs," lock your pocket up and pass on. There are no such bargains which advertise themselves. The demand for the luxury is too greatly in excess of the supply to permit any of the products of the Oriental weaver's plodding skill to go begging for buyers. As for the rug auctions down town, they are swindles pure and simple.

* * *

On January 14 the election at the Union League Club marked several personal changes of interest to the club, while the exhibition, which opened on the same evening, was a monument to the retirement of Mr. Thomas B. Clarke from the chairmanship of the art committee. Mr. Clarke had, I believe, tendered his resignation from the committee some time before, as he felt the pressure of personal and club affairs becoming too heavy, but had held over in order to permit of the election of the new committee. That he had not relaxed his efforts in behalf of the club, the high and choice character of the exhibition in present question shows, and it is characteristic of the man and of his theories and beliefs in art that this display consists entirely of native works. Mr. Clarke has done much more for the cause of art, even aside from any question of nationalities, than a great many men in and out of the club choose to admit. The various exhibitions of art objects as well as of pictures which he gathered together, and the catalogues which he compiled and edited, have given the Union League a foremost position among the art-loving clubs of America. The new Art Committee consists of Messrs. A. E. M. Purdy, H. W. Watrous, Stewart Smith, Frank Waller, Albert Bierstadt and W. G. Nichols. Some surprise is expressed that Mr. Edward H. Wales does not appear on the new list. I notice, by the way, that almost simultaneously with his resignation from the Art Committee at the Union League, Mr. Clarke has been elected to a trusteeship in the Century Club.

RELICS AND RUBBISH

E. L. BOLSTER, of Waterbury, Conn., has a coffee-mill over a century old, which was used on the ship which brought Lafayette to America in 1824.

J. W. Meacham, of Charlotte, N. C., has a finger ring carved in 1864 out of the thigh bone of a Yankee soldier found on the battle ground of Petersburg.

C. R. Gearhart, of Lock Haven, Pa., has a Harrison log-cabin medal of 1840, which was dug up at Mill Hall, Pa., by a potato digger named William Johnson.

T. K. Thompson, of St. Louis, Mo., has the wreck of a flint-lock rifle, unearthed at American Bottom, Ill., which was made for the Indian trade in London in the last century.

Frank Garkill, of Grand Rapids, Mich., has a dishonored draft for \$6, drawn at Annapolis, Md., in 1774, by H. Lapham and Wm. Eddis, which he would not sell for \$60.

Seth Low, President of Columbia College, N. Y., has the congressional chair in which John Quincy Adams was seated when he received his fatal paralytic stroke in the House of Representatives in 1848.

Ross Clawson, of Johnstown, Pa., has his shaving mug, which was in Barber Stremmel's shop on Washington street at the time of the flood, and is the only one of about one hundred and twenty-five lost from Mr. Stremmel's shop that has been found.

C. A. House, of Wheeling, W. Va., has the first piano ever brought to Wheeling, which was hauled in a wagon from Baltimore in 1835, for Caroline V. Zane, having cost \$600 in Baltimore and the carriage \$200 more.

John H. Johnson, of Springfield, O., has a permit, dated New Creek, W. Va., May 17, 1864, granting him leave of absence from camp to go to Piedmont on business for his company, signed by A. S. Bushnell, captain, and countersigned by David Putnam, of Greenville, Co. E, 152d Regt., O. V. N. G.

J. E. Haverstick, of Philadelphia, Pa., has a commission on parchment, issued on May 1, 1777, by Tho. Wharton, Jr., President of the Supreme Executive Court of Pennsylvania, creating William Haverstick, Gent, a second lieutenant of a company of foot in the 4th battalion of militia.

William A. Biles, of Trenton, N. J., has two old papers, one called *The Emporium*, printed on July 23, 1825, by J. Justice and S. G. Potts, and the other called the *Trenton Daily News*, published November 2, 1847, by Brittain & Jones, at the corner of Greene and State streets.

A SALE OF OLD MASTERS

THE coming sale of works by the old masters, to which a brief allusion was made in the last issue of THE COLLECTOR, will present for competition the following list:

Jan Asselyn, "Landscape Scene."
Joachim Buekelear, "Kitchen Still Life;" Peter van Boule, "Fighting Fowl;" Francois Boucher, "The Marquise de Pompadour;" Barthel Beham, "Portrait of Queen Anne of Bavaria;" Peter van Bloemen, "An Encampment;" Boudewyns and Bout, "Landscape with River;" Renier Brakenberg, "Italian Market Scene."

Caspar de Crayer, "Portrait of a Young Artist;" "Jesus Blessing the Bread;" Antonio Canaletti, "Canal Scene, Venice;" Adam Colonia, "Harbor and Shore Scene;" Pierre Francesco Cittadini, "Fruit Piece;" Francois Carre, "Tavern Interior;" "Domestic Interior;" Joost van Craesbecke, "Interior of an Inn;" Anthony Jansz van der Croos, "Canal Scene;" Jacob Geritz Cuyp, "Elisha and the Shunammite;" Ludovico Caracci, "Madonna and Child;" Cornelius Janssens van Ceulen, "Portrait of a Man."

Albrecht Dürer, "Christ at the Gates of Hell;" Christian Wilhelm Ernst Dietrich, "Portrait of a Girl;" "Portrait of a Jewish Scholar."

Frans Franken, "The Ascension of the Virgin;" Barent-Fabritius, "The Circumcision of Christ;" Fred van Falkenberg, "Romantic Landscape;" Govert Flinck, "Old Man and Cat;" Jan Fyt, "After the Hunt;" "Cock and Hens;" French School, 17th Century, "Portrait of a Man."

Jan van Goyen, "Landscape with Figures;" Aart de Gelder, "Portrait;" Barend Graat, "A Village Fete;" F. T. Gout, "Gypsy Camp."

Wilh. Klaasz Heda, "Still Life;" Jan de Heem, "Still Life;" Jan van Huysum, "Romantic Landscape."

Solomon Koninck, "Portrait of an Old Nobleman;" C. Kelder, "Portrait of an Old Nobleman;" "Portrait of a Noble Woman."

Jan Lievens, "Portrait of an Old Man."

Peter Molyn, "The Tempest;" Johann Martin Metz, "Floral Design;" "Floral Design;" Isaac de Moucheron, "Park Landscape;" Jan van der Meer von Haarlem, "Landscape;" Stefano Marques, "The Madonna, with the Christ Child;" Theobald Michan, "The Procession of Mary;" Nicolaas Maes, "Portrait of a Princess."

Jean Marc Nattier, "Portrait of the Empress Catherine of Russia;" Peter Neefs, "Interior of a Church;" Aart van der Neer, "Moonlight Landscape."

Jacob van Ochtervelt, "A Family Group."
Frans Porbus, "Portrait of a Boy;" Adam Pynacker, "Italian Landscape;" Anthony Palamedes, "A Camp Scene."

J. Rombouts, "Winter Landscape;" Karel Ruthardt, "A Bear Hunt;" Salvator Rosa, "Diana and Actaeon;" "The Free Lance;" Chr. Bernh. Rode, "The Brothers of Joseph Dyeing His Coat."

Herman Saft-Leven, "Scenery on the Rhine;" Cornelius Saft-Leven, "Kitchen Scene;" Cornelius Schut, "Moses Striking Water from the Rock;" "The Brazen Serpent;" Andrea Salanio, "The Tribute of Saint George;" Franz Snyders, "Household Pets;" "Monkeys;" "Still Life;" Abraham Storck, "A Harbor."

Jacob Toornefiet, "The Rape of the Sabines;" David Teniers (the elder), "The Temptation of Holy Anthony;" Giovanni Battista Tiepolo, "The Baptism of the Emperor Constantine;" "Head of a Doge;" "Head of a Venetian Noble."

Jacob van der Ulft, "Italian Landscape."
Alessandro Varotari, "Susannah at the Bath;" Palma Vecchio, "Madonna with Christ as a child;" Domenico Veneziano, "The Torture of Christ."

Adrian van der Werff, "Venus and Cupid;" Roger van der Weyden, "Male Portrait."

Speaking of portraits of Dürer by himself, says a European correspondent, it may not be recalled how the Munich portrait, which shows him looking straight out and up from among his long curls, disappeared from Nurnberg. That painting was here in the last century, when Abraham W. Kufner, (1760-1817), a painter and engraver, petitioned the Common Council to allow him to copy it. He obtained permission, and at once proceeded to saw the panel in two from side to side, leaving the painting on one board and the back of the panel with its seals and marks intact on the other. Then he copied the portrait on the exposed surface of the back board and gave this copy back in place of the original, which he sold. It came through the collection of G. G. Pez, in 1805, to Munich. Thus was Nurnberg deprived of almost the only painting by Albrecht Dürer worth speaking of, for the pictures of Emperors and the "Hercules Slaying the Stymphalian Birds," are either works of his apprentices or so much tampered with that they hardly represent the master at all.